

The Centaurian Sentinel

Dedicated to J. Michael Straczynski's television series *Babylon 5*.

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Data File 18

BABYLON 5 EDITION

February 1996

ANN BRUICE ALING DRESSES THE STARS

This interview was conducted at Babylonian Productions, CA, October 10, 1995, by Tom Bateman.

The Centaurian Sentinel: How did you become involved in the *BABYLON 5* project?

Ann Bruice Aling: I became involved through John Iacovelli, the production designer, who is a friend of mine who I worked with a lot in the theater in Los Angeles for a number of years. We were doing a play together at South Coast Repertory and he got word that they were going to do a series and that the designer who worked on the pilot, for a variety of reasons, was not going to be with them. He came running down to South Coast Repertory (we had a dress rehearsal that day). He brought the photographs from the pilot, said show up the next day for an interview, I did and about two days later I was hired. It was through John Iacovelli.

CS: There were a lot of changes in the costuming from the pilot to the actual series where you took over from the previous costume designer - could you elaborate on those changes? We know they did a lot of wholesale changes in casting and so forth, how did that affect the wardrobe end?

ABA: I think that we inherited some things that Joe wanted us to honor with regards mostly to silhouette of the costumes so that when people tuned into the series, it wasn't an entirely different world. The changes that I made were with regard to refining the look and detailing them and putting them together in a world that seemed very divergent, but somehow a world that belonged together, that you knew you were watching the same show when you were watching the clothes go by. Delenn was the biggest change. In terms of silhouette, what we did with Delenn was take her from an androgynous look to something that was between being

strongly feminine and androgynous, cleaned up the lines and the shapes, built the clothes so that even though they were exaggerated in shape, they were more in keeping with her stature so she wasn't



Ann Bruice Aling
BABYLON 5's Costume Designer

overwhelmed by the clothes; so that she wore the clothes instead of the clothes wearing her; and chose fabrics that were richer, more ambassadorial and more complex.

G'Kar we toughened up. We took him from being slightly foppish. I think in the pilot he even dangled a lace hanky around. The character became more forceful than that, more masculine. Although we retained the breastplate and some portions of the doublet, the rest of his things we changed for a more ambassadorial look. Londo became less buffoonish looking, less the sort of gambler-Las Vegas-drinker-ladies man in the first season. He now has become the dark character. He has really gone the farthest - well, that's not true, Delenn has really gone the farthest; but Londo has gone the farthest in terms of provoking a personality, a tenor change, he's become a very dark character.

Delenn became more human so when we changed from the first season to the second season I got rid of the pajama/kimono look that was under her tabards and she went to a long sleek, very reminiscent of a gothic look, what's called a kirdle. Even though she's maintained the tabard and the sensibility of kind-of-a-kimono-closure dress its become a gown with very soft sueded silk so it moves beautifully when she moves and she's much more graceful.

The uniforms we toughened up, we made them much more interesting by adding the leather and then the second season we added the burgundy piping on them to add color, we were concerned about color because the lighting on *BABYLON 5* is much moodier for us. The world itself became much more defined. In the uniform world we have med techs, lab coats, surgical scrubs, paramedics, we have

security guards and SWAT teams. The whole world of *BABYLON 5* Earthforce uniforms could be defined and established and now it's just a matter of maintaining it. Now we look at each day whether we're dressing five med techs and three security guards and five guys in flak jackets and twenty civilians for the Zocalo. Its now a matter of going back there and putting things on bodies, where as in the first season, it was a matter of establishing what all those things were. It's pretty exciting. I was hired early June and I had about four weeks to do the designs and then we had about four weeks to build before we started shooting. Last year was easier, we came in and refined some more and changed some things, but we had an existing world. It's a lot like a machine now, we know the world. We watch the dailies everyday to see that things aren't falling apart.

CS: What sort of direction were you given from the producers?

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JMS ON B5

During our trip to Babylonian Productions (see p. 4) we visited J. Michael Straczynski. Joe was sitting behind a paper-covered desk and computer (which is turned away from visitors) as we entered his battleship grey office. Shelves were decorated with models of a Vorlon ship and a Na'Ka'Leen Feeder, and fan-created artwork was on display. On the wall behind his desk hung file cards with season 3 episode titles that had been completed or were in production.

We were privy to some exciting news and coming attractions. We discussed topics such as the new uniforms and Kosh. Most of the time his answers to our queries were, "Who can Say?"

One of our first questions was will General Hague play a part in the up-coming war. Joe's reply was, "Let's see that when it happens."

When asked if we will get to see any heavy romances in future episodes, not just half-episode flings, he assured us so. "There is 'Sic Transit Vir,' where Vir's wife shows up; he doesn't know he has a wife yet. It has been all pre-arranged. In episode #318 Franklin has a relationship with a woman who is a singer. Of course Delenn and Sheridan will be seen a lot. Marcus and Ivanova are sparing, they haven't determined



what their relationship is yet. So there is stuff going on."

Joe mentioned that the B5 fan club is still in the early stages. "We are going to sell a few things. Enough to get us to break even on this thing . . . scripts, patches, pins, links - probably made by the people who make the props, not just a knock-off." When asked if he also has an agreement to do conventions with Warner Bros. he commented that that was a side-letter to their licensing agreement, and that he is hoping to do one within a year.

We asked him if he will be letting other writers work on next season's episodes. "It is my hope to open it up again next season to other writers. The problem is, this season so much changes in every episode that it's really hard to bring a freelancer in."

Regarding his future after B5, Joe mentioned that though he has ideas for a spin-off it would

be hard to market it on network or cable stations. He would be interested in doing an anthology show if he was offered one at the completion of the arc. "Unless something excites the hell out of me my intention is to retire and go back to writing novels and plays."

Joe spoke about the possibility of a feature B5 movie. "Warners had mentioned it to us." It would be filmed during season 4 and 5, and released after year 5. "I worked out the B5 universe from 1000 years in the past to 100 years in the future. So you can set the story anywhere in that time line. There are lots of possibilities there." Most likely Warners would use major actors, not TV actors, for the tie-in movie.

Joe has mentioned that the B5 comic book is still alive. He has written a four issue arc, as well as Tim DeHaas.

He was happy about the Turner network picking up B5 for reruns starting in 1998 and commented that they were very aggressive in getting the rights to showing it "The show was designed to run initially on a weekly basis, but be seen on a daily basis. I think that once we have a national regular time slot on a decent network, aired daily, a lot of folks will discover us who have never watched BABYLON 5 before." ★

Michael Zmuda

UPCOMING CONVENTIONS WITH BABYLON 5 PERSONNEL

Following are conventions that will be featuring BABYLON 5 personalities. Be aware that guest changes may occur due to last minute problems - unless a guest is confirmed to attend they may not have a commitment to appear! Send an SASE for a quick response. ★

Odyssey Trek 3, March 1, Niagara Falls, Ontario. Richard Biggs is scheduled to appear. Contact: <http://www.hookup.net/~bhagey>.

Vulkon '96, March 9-10, Towson Sheraton, Baltimore North, Towson, MD. Jerry Doyle and Arne Starr are scheduled to appear. Contact: Vulkon, c/o Joe Motes, 12237 S.W. 50th Street, Cooper City, FL 33330-5406.

ICON 15, April 12-14, SUNY at Stony Brook, Stony Brook, NY. Bill Mumy is scheduled to appear. Contact: ICON 15, P.O. Box 550, Stony Brook, NY 11790-0550; 516/632-6045.

Phoenix I, April 12-14, Portland Marriott Hotel, Portland, ME. Michael O'Hare and Adam (Mojo) Lebowitz are scheduled to appear. Contact: Phoenix Productions, 18 Center Street, #7, Biddeford, ME 04005; 207/284-5371.

Syndi-Con, April 12-14, Cathedral Hill Hotel, San Francisco, CA. Claudia Christian and Stephen Furst are confirmed to appear. Contact: Syndi-Con, P.O. Box 77347, San Francisco, CA 94107; 510/888-2414; syndi-con@aol.com.

Star Fest '96, April 19-21, Holiday Inn DIA Trade Center, Aurora, CO. Jerry Doyle is confirmed to appear. Contact: Starland, 8400 E. Iliff, Denver, CO 80239; 800/733-8735, 303/671-8735; starland@starland.com; <http://www.dash.com/netro/sho/starland.html>

LepreCon 22, May 17-19, 1996, Francisco Grande Resort, Casa Grande, AZ. Adam "Mojo"

Lebowitz is scheduled to appear. Contact:

LepreCon 22, PO Box 26665, Tempe Arizona 85285; 602/945-6890; jpatton@primenet.com, mwillmoth@bix.com

SciFi Dreamin', May 24-26, Lycoming College, Williamsport, PA. Michael O'Hare is scheduled to appear. Contact: SciFi Dreamin', 1738 E. Third Street, Williamsport, PA 17701; scifidream@aol.com.

Wolf 359/The Encounter, June 7-10, Norbreck Castle Hotel, Blackpool. J. Michael Straczynski, Bruce Boxleitner, Stephen Furst, Bill Mumy, Ron Thornton have been invited. Contact: Wolf 359/The Encounter, 37 Branksome Road, Southend-on-sea, Essex, SS2 4HG.

Chicago Comicon, June 21-23, Rosemont Convention Center, Rosemont, IL. J. Michael Straczynski is scheduled to appear. Contact: The Chicago Comicon, 6830 Camden Road, Downers Grove, IL 60513; 708/852-2514; sysrich@uchimvs1.uchicago.edu; 74667.2260@compuserve.com.

Babcom '96, June 22-23, Le Palais, Hammersmith, London. Guests are to include Jerry Doyle, Andrea Thompson, Claudia Christian, Peter Jurasik, Richard Biggs, Mira Furlan, and Jason Carter. Contact: Stargazer Productions International Ltd., 4 Aspenwood House, Ipsley Street, Redditch, 898 7AR, England; 0891-517037.

RebelCon, July 5-7, Taunton, MA. Michael O'Hare, Richard Biggs and Mojo are scheduled to appear. Contact: World's End Productions, 10 Rankin Street, Worchester, MA 01605.

Fantasticon, August 2-4, Los Angeles Airport and Hilton Towers, Los Angeles, CA. Bruce Boxleitner, Peter Jurasik, and Walter Koernig are scheduled to appear. Contact: Fantasticon, P.O. Box 821673, South Florida, FL 33082-1673.

Rising Star, October 12, Salem, VA. Richard Biggs is scheduled to appear. Contact: Rising Star Productions, 545 Howard Drive, Salem, VA 24153; 703/389-9400.



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The Centaurian Sentinel is a newsletter dedicated to J. Michael Straczynski's television series BABYLON 5, and a forum for all beings who appreciate Science Fiction. It is sanctioned by J. Michael Straczynski. Copyright ©February 1996 by Michael Zmuda. All rights reserved. Reproduction in whole or in part without written permission is prohibited. BABYLON 5 is ® and © Warner Bros PTEN and Babylonian Productions, Inc. Membership includes: 12 monthly newsletters; a membership card; a free listing in The Zocalo Exchange section (20 words or less). All members also have an opportunity to have their BABYLON 5 related artwork and articles (no stories please) published in **The Centaurian Sentinel**. Annual dues are \$12 for U.S. and Canadian memberships, and \$24 for overseas memberships. Please make U.S. funds payable to Michael Zmuda. For newsletter information or for submissions contact: **The Centaurian Sentinel**, c/o Michael Zmuda, 17 Orchard Road, Putnam Valley, NY 10579-3040; m.zmuda.genie.geis.com Please include a SASE if you would like your material returned. ★ "Abso-fragging-lutely, damnnit!"

ABA: Well, the first season Joe gave me a copy of the bible that he'd written which is the background of the world of BABYLON 5. It was really helpful because it not only told me about the characters, but also about the world those characters came from. There was background information about Minbar, and the Minbari people and culture and how long they'd been around. It had the same information about the other aliens, which helped me understand why we were doing the type of things we were doing clotheswise and how to make those things work. All the way along the line, the idea of time for an audience – time, the sense of past, present and future together has been very recognizable. Now we just tweak them to make them fit.

CS: What is a typical work day like?

ABA: My on-set staff is on set for twelve hours, a standard shooting day. We have three on-set people who basically make sure that they're dressed in the proper design and keep things going. My typical day sort of depends on what day of the week it is. The process always begins with a new script, the first draft, which I read and go through and make a list of what we need to do with each episode. I talk to my costume supervisor and then I will go have a conversation with Joe and/or John about new characters coming in so I have a sensibility of what I'm designing or what they want to see. If it's an alien then I'll talk to the people at Optic Nerve. We then have a production meeting, where questions will be asked. The nice thing about it is that you don't have to have everything for all the episodes done on day one of shooting and that's the difference between theater and television, which makes it possible to focus on what you need to have ready for today. For me it's a combination of reading, congealing ideas, discussing, going to meetings, I go to all the fittings for the things that we're having built that are very period. Today we're having a fitting here for a character that doesn't require period clothes that have been built. We buy off the rack (and fit them here) and I do other fittings here, go to the set and make sure things are going okay, trouble shooting, drawing, painting, etc..

CS: Do you have a favorite costume or design?

ABA: I don't know that I really have a favorite. I have always been drawn to the

Minbari clothing because they are the most refined and it allows me to do really structurally detailed clothing that I think is interesting; but then the Centauris are flamboyant, and are fun to do in their own



A wardrobe room full of BABYLON 5 uniforms and costumes.

right. I love craft work, so the Narns have that look about them. I actually love doing the Down Below characters that are all the wayward folk on the station. I think that I have favorite things that pertain to when I'm doing them. Right now this design for Lady Morella is my favorite thing because I'm *doing* it. There are things that I look at, that we've done, not major costumes on major characters, but on guest players that I look at and say – "I wish we'd had more time," or "gee, that wasn't such a good decision," or "we won't be doing that again," so I'm pretty self critical as well. I can look at things the first time around and then after that I don't want to look at them ever again.

CS: Many comments have been made about the way the show is produced, in which many stories are planned many months in advance. How has this affected you and how does it differ from your previous work experiences?

ABA: Well, even though the stories are developed months in advance I don't get scripts more than two or three weeks ahead of time. We're just finishing the last day of the seventh episode of the season, we're getting ready to start the next episode and I have the ninth and tenth episodes in my hands. I don't know anything beyond that. It's all in Joe's head. So that's always kind of interesting too, because we are always playing a bit of a mystery game. Sometimes that is frustrating. There have been things that I've designed based on the information given me by Joe that had I know a little more about the arc, a little more about the script seven episodes down the line, I

might have done something different. Or we get ourselves trapped, because the story is going in another direction. That's always kind of a challenge. Joe's always very gracious and open in telling me

what's up with the episodes at hand, but I never get any information about what's down the pike. So that's different. I'm more used to doing theater where you're working for a long period of time for one play which is the equivalent of one episode. You have six weeks working on it, before you go in front of a audience. The pace goes much different. I find TV very liberating. It keeps me from being bored, and it keeps me wondering and questioning.

CS: You like working under pressure?

ABA: I guess I do, to a certain extent. The first two seasons were pretty pressured, this season we feel

that we have an operation that's like a working machine. We have a major character in the next episode that we're fitting today who plays the third day in the episode, and that's because of casting. We know who the characters are going to be, but sometimes even though we have seven days to prep an episode, we may not get casting information on guest characters until the fourth day into prepping for an episode. So we may have two or three days to do major costumes. The shops that we work with are used to dealing with television and film, so they're used to that kind of turnaround. They just hire in bigger staff to be able to accomplish it. It costs more money that way. Our lead time is greatly affected by the speed in which casting takes place, but the characters are known to us several weeks in advance.

CS: What is your background in costume design?

ABA: Well, I come by way of theater. I have a Masters in Theater from the University of California at Santa Barbara and Master of Fine Arts from California Institute of the Arts, in Costume Design. I didn't come through the TV end of it where there are a lot of young people who go straight into working on set and then come up. I'm grateful for that, because I think it's given me a background in understanding history and fabrics and construction, I also have taught. Having that theater background and a teaching background has really helped a lot in my growth, dealing with actors as well as producers and directors. I think that around

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MAKING A PILGRIMAGE TO THE CHURCH OF JOE

It's not everyday that you get the opportunity to live something you have only dreamed about doing. Myself, and Tom and Dennis Bateman, two other contributors to **The Centaurian Sentinel**, were invited to spend some time on the set of **BABYLON 5** during the second week of January. A week before I was to fly out to the West Coast my anticipation of the visit started to climax, just about the same time that warnings of the Blizzard of '96 started to trickle in. My flight to Los Angeles was scheduled to leave from LaGuardia Airport at 9:30 on Monday morning. No such luck! NYC was snow-bound from the blizzard that had visited the day before. Just as the snow started to reach the one foot mark I had anticipated canceled flights and called American Airlines to rebook my reservations – the first flight out was scheduled to leave 1:00 Tuesday afternoon and I was determined to be on it! I spent Monday digging out of close to three feet of snow, which I guess kept my mind preoccupied and saved it from going nova, knowing that my dream might remain just that!

Tuesday morning I left for the airport four hours early, not knowing how long the usual one hour car trip would take in roads that were previously closed to all but emergency vehicles. Thanks to the city of NY the major roads were clear, and in no time I was airborne. Tom and Dennis met me at LAX and proceeded to fill me in on their past two days on the set. They had already met with Bruce Boxleitner, Richard Biggs, and Jesus Trevino. Tom went on to fill me in on how Bruce walked into the conference room on Monday, to their surprise, dressed in full flight fatigues, and greeted them. I could hardly wait to get on the set the next morning, luckily I was exhausted from jet-lag and was able to fall asleep quickly.

We arrived at Babylonian Productions early Wednesday morning. The studio is an unimpressive building tucked away in an industrial part of town. From the outside one would never realize what was going on behind its doors. Karen Hartell, who was very helpful as our guide, was setting up our appointments. As we waited in the conference room we were all alert to anyone who passed by the entrance. "Hey, wasn't that Delenn who walked by?", I whispered. Karen came back to tell us that Mira Furlan would be available to do an interview with us after she did a scene rehearsal. (This is where things start to get fuzzy.) Mira eventually entered the room, dressed in costume. I

briefly met her a couple of years ago and never thought that she would remember me, but she did. Mira was very sincere in her interview and made me feel very comfortable. This was just the start of things for me.

Karen then took us back to her office, where Claudia Christian was hanging out! Claudia had time for an interview so I quickly gathered thoughts. Claudia joked throughout the interview, helping me feel even more relaxed. Now I was ready for



A sign hanging inside the parking lot, and not visible from the street, is the only clue that this is the place!

anything . . . but I never expected anything more than what I had already experienced.

Karen next took us on a tour of the stages. It is just incredible what is done with each set. The way they look on each episode give them an appearance that they occupy spacious areas. Numerous standing and swing sets neatly fit in one large building, and not a huge one at that. It was sheer wizardry the way one set could be dressed to become another – Ivanova's quarter could become Sheridan's, Delenn's quarters could become Londo's.

I was amazed with how the sets and props were made. Remember when you were a kid and built spaceships out of wood creates, cardboard boxes, and bits and pieces of junk? You would never know it by looking at a finished episode, but the sets come close to this. The parts on the sets that appear to be metal are just painted wood. Decorated panels on the corridor walls are made from seeding trays found at garden centers. Goods in the Zocalo shops are jars full of potpourri, beads, and pebbles. Medlab equipment is made from pieces of welded pipe that have no meaning. I'm not trying to demystify the effects, I'm just trying to point out

that what is done with the final product is amazing.

We were lucky to catch Bruce, Jerry Doyle, Andreas Katsulas, Claudia, and Mira working on a scene (details are confidential at this time!). I had met Jerry before, so I introduced myself to Bruce and Andreas. I was intimidated by Andreas in full G'Kar costume and felt very uncomfortable talking to him. His make-up is so realistic up-close, I could hardly see the real actor behind the mask – totally unnerving. We watched them do rehearsals and actual filming for the episode "Interludes and Examinations." Before the cameras started to roll Bruce strutted across the set of the War Room as if this was all real and he was actually the captain on the station. Claudia joked around, sort of like the class clown on the set.

Jesus and John C. Flinn III were behind the cameras creating some very dramatic scenes. We watched the cast and crews film over the next several days, and were witness to the magic that took place at Babylonian Productions.

Each day we had the opportunity to have lunch (boy do they get fed well) behind the sets with the cast and crew – there was no pretentious B.S. happening – everyone sat and ate together. It is the truth when you hear that everyone has a good time working at the studio. I'm sure that members of the cast and crew must have mood swings once in a while, but it was never apparent that anyone wanted to be anywhere else.

Later on in the day Karen took us to Netter Digital Entertainment and introduced us to Doug Netter. George Johnson then gave us a quick glimpse of how the episodes are edited.

The next day promised to be just as exciting. Pam Buck joined us today and we started things off with a tour of the prop room, lead by Mark Walters. We viewed PPGs, Minbari crystal daggers, Londo dolls, medlab equipment, Sebastian's cane, and other really neat toys.

Pat Tallman visited the studio with her son Julianne to chat with us. We spent some time with Joshua Cox. We also spoke to extras who play alien parts.

After lunch Tom went off with Pam to interview Jerry while I went with Dennis to interview John.

We then visited Optic Nerve in the afternoon and were given a tour of the studio by Kyle Renouf. We were shown how alien life forms are conceived and then brought to life. We also got to wit-

ness some secrets in progress.

Somewhere in the early part of the evening we had the opportunity to sit with J. Michael Straczynski and discuss topics such as Vorlons, the Official BABYLON 5 Fan Club, alien beings, the possibility of a spin-off series, and conventions.

Before the day was through (shooting never went past 7:30 pm) Tom presented his non-commissioned officer's sword, which was given to him when he left the Marines, to John Copeland and Bruce, to possibly use as a prop in an episode. They most gladly accepted it.

You may ask, "Can this get any better?" Friday just continued our Magical Mystery Tour. I had the honor to sit with Mira during her make-up session. I'm sure that she knew that it was 2 1/2 hours long, but I lost track of the time.

We then had the opportunity to interview Andreas, out of costume this time – he was just as impressive.

After lunch we visited Peter Jurasik in his trailer. He entertained us in his Londo persona.

David Eagle discussed his experiences in working on the series with us.

We spent the rest of the afternoon at Foundation Imaging and took a tour led by Adam "Mojo" Lebowitz. Mojo explained how BABYLON 5's CGI effects are created and showed us some in-process work for *Hypernauts*.

We got back just in time to catch Ed Wasser for an interview. Even after a long, tiring day he was willing to sit down with us for awhile.

The same went for Stephen Furst, who I had sat with at the beginning of the day, watching him get his hair put on, and I finished up sitting with him outside at night.

It could have ended on Friday night, but since the weekend was here we had to make plans. Saturday night we drove to Santa Monica to catch Bill Mumy and his

band, The Jenerators, play at the Alligator Lounge. Bill was very willing to sit with us before his band went on. After their set Bill presented the playlist to me, which I had autographed.

The night was still young so we ventured over to Beverly Hills to attend a crew party that we were invited to. We didn't stay late since my flight home was scheduled to leave at 6:15 the following morning.

Sunday I got home in time to catch an episode of B5. I was amazed at how well everything came together. I could not compare what I had just experienced up close and the final product that I was watching. It was like watching an artist doing a painting. Up close you just see the brush strokes. Take a step back and the final canvas becomes a masterpiece.

We will be sharing our visit with you through-out future issues. ★

Michael Zmuda

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here we're pretty respected, the wardrobe department is very appreciated by Joe and John – that's not always true in this business. That's a lovely thing, but I think part of it is that we come to it with a fair amount of calmness. It takes a lot of work. A lot of it has to do with mostly just having that training, knowing how to draw and knowing how to paint; that fabric is not going to do what this fabric will, knowing the internal construction process; how to tell a shop - don't do it that way because it's not going to work.

CS: What's the most challenging design you ever had to come up with for BABYLON 5?

ABA: Structurally the most challenging things, because of the way they fit and the way they have to be carried, are probably the Centauri women. They are built on a period bodice silhouette so they have to fit just so or they don't look right and they won't move right. They have a lot going on, they have tails coming up the back. Those have been the toughest to make work and make look nice as they're moving. It's always easy to get a costume to look nice when it's standing still, but not always when you try walking in it; I must say even though the teal uniforms have paid off and have been fairly successful, I inherited that silhouette from the pilot and then was challenged to do something with it to make them more formidable. We like the look of the leather, but it's been very hard to get leather to work with fabric in that way and that's been a challenge that

has made my staff kind of cuckoo.

CS: Being that BABYLON 5 uses a lot of prosthetics and alien makeup how do you coordinate with that department?

ABA: Somewhere during the season last year that "alien-of-the-week" thing stopped happening. In the first season, it seemed like we had a new alien every week. Joe changed the way he was doing the scripts and started concentrating on the people and aliens who are our principals. I don't know if you've noticed, but we have far fewer stories that revolve around the alien that's come from somewhere else. We haven't done that much recently, they're all either Narns or Centauri or Minbari. I don't think this entire season we have had a new alien race show up, so when we're building a new costume, we keep the same things in mind we've always kept in mind. We keep them large enough to sit around or we know what the Narns are going to look like. But before in the first season it was tough because we would get information at different times, they would go in their direction and we would really have to talk, try to make sure that we stopped long enough to talk to make sure what we were creating was an entire alien. I've always been hungry for, not just – does this look cool?, but what in the hell does it mean? Who is this race and where have they come from? That's my background. That's why I'm a costume designer, because I'm interested in the character.

CS: What's been the best part of your experience here at BABYLON 5?

ABA: I think the two best things are that

there is a large variety. The best things about it for me as a designer is that it's a very broad world and I'm forever grateful that it's not a *Star Trek* kind of world. There's generally always something that's interesting or something coming up that's interesting. There's very few television jobs that are as interesting as this. The other thing that's wonderful about it is that we have a really nice family here. The producers are great to us, the on-set people are wonderful, people who work really hard and the guest people who come in are generally pretty wonderful. I've got a great group of people that are on my staff. It's just nice to get up and come to work.

CS: How do you feel about fans making BABYLON 5 costumes?

ABA: I think it's something I'm not used to. I find it intriguing that there are people out there mimicking my work. Joe showed me a teddy bear the other day that somebody had dressed in a B5 uniform that he got while he was in England; and that sort of thing you don't expect, especially when you come from a theater background, you don't expect to have your name on a garment and see photographs of people copying the things that you've designed. It's fun. Sometimes I'm taken aback by the extent to which they go to get the detail, to get the right number of bars, to get the pin, that's just blows me away. I think it's really interesting.

transcribed by **Elaine Earl** ★

edited by **T.J. Bateman** ★

BABYLON 5 EPISODES

There All The Honor Lies (#215)

In Sheridan's office, Commander Ivanova complains about a Babylon 5 Oversight Committee merchandising plan. As Captain Sheridan attempts to explain, she finds it demeaning. "I mean, we're not some deep space franchise, this station is about something!" Nonetheless, Sheridan puts her personally in charge of the operation, precisely because she hates it. He then excuses himself to find Ambassador Kosh in the Zocalo for "another lesson in how to better understand each other." As he makes his way, he is bumped by someone. Almost immediately, he realizes his link has been stolen. Giving chase, he runs into a Minbari, who attacks him. Thrown to the ground, he spots a PPG lying on the floor. He orders the Minbari to back off, but the alien shouts "Death first!", and makes a threatening move. Sheridan fires, and the Minbari is killed. Sheridan gets up and sees another Minbari who witnessed the attack. Before the captain can ask, the Minbari flees, leaving him alone.

Captain Sheridan attempts to explain what happened to Garibaldi and Delenn. She notes that the victim, Lavell, came from a highly regarded family on Minbar, and that no weapon was found on his body. The Minbari ambassador informs Garibaldi that she will conduct her own investigation on behalf of her government. Sheridan asks Garibaldi to try and find the Minbari who witnessed the whole thing.

In Londo's quarters, Vir Cotto accepts a transmission from Centauri Prime. Elsewhere, Garibaldi questions a Minbari. Later on, he wonders to Sheridan why Lennier seems to be shadowing his every move. He hopes that Delenn's aide is not trying to cover up anything. Sheridan's link has disappeared, and the PPG cannot be traced to any owner. As she passes through the Zocalo, Talia Winters runs into Vir, who appears very distracted.

Lennier introduces Delenn to Ashan, the Minbari who witnessed the attack. He refuses to speak to her, instead denouncing her as a freak. Frustrated and insulted, she leaves. Ashan volunteers to tell Lennier, since both are from the Third Fane of Chudomo. Later, Ashan accuses Sheridan of killing Lavell without provocation. As proof of honesty, he declares that Minbari do not lie.

In the Zocalo, Ivanova inspects the new Babylon 5 Emporium. Initially, she determines that the items for sale are harmless enough, but when human and alien customers mistaken her for a clerk and ask for help, she beats a hasty retreat.

Zack Allan accompanies a woman to Sheridan's office. She introduces herself as Guinevere Corey, his appointed legal counsel, and informs him that if this incident goes to trial that he will be removed as Babylon 5's commander. In his quarters, Sheridan wonders out loud to Ivanova if he had made a mistake, and had actually killed the Minbari on purpose. She gives him some encouragement before leaving. Soon after the door chimes again, and in comes Ambassador Kosh, who is disappointed that Sheridan did not arrive for the lesson. Sheridan tries to explain that he is too busy, but Kosh urges him to come with him. Reluctantly, Sheridan agrees.

In a forgotten area of Down Below, Kosh takes Sheridan to an abandoned crawlspace. Sheridan asks what he's supposed to find in there, to which Kosh answers, "One moment of perfect beauty." The captain enters and finds a hooded figure who passes a bowl in front of him. Sheridan has nothing to give him, but then offers up a command insignia, explaining that it's not worth much. Suddenly, he is surrounded by a chorus of voices in the darkness, singing a hymn of spiritual praise. Outside, Kosh listens intently, perhaps enjoying it as well.

Londo finds Vir trying to get drunk. His inebriated aide reveals that he is being dismissed from his position for someone better suited. Vir complains that he has never fit in anywhere. Londo promises to look into it. As he



The merchandising of Babylon 5 gets out of hand as a souvenir shop opens on the station.

leaves, he spots several Centauri women enjoying a funny moment. His glee disappears when he realizes that they are having a laugh about a doll of him that is being sold.

In her quarters, Delenn shows Lennier something that she found in the personal belongings of Lavell. Kosh takes his leave of Sheridan, who unsuccessfully tries to tell Ivanova about his experience. Londo interrupts them, and, holding the doll up, asks if he can discuss the matter in private. Down Below, Zack closes in on Ashan, but is struck from behind by Lennier before he can act. Lennier confronts Ashan, urging him to testify as to what he saw.

Ambassador Mollari describes the doll as a possible embarrassment not only to himself, but for all Centauri. Sheridan slowly realizes that the doll is 'anatomically incorrect', and orders that they be removed. The captain makes an offhand remark about Minbari truthfulness, which Londo overhears. As he leaves, Londo tells him of an incident where a certain Minbari 'lied', in order to help him save face. Later, Sheridan and Delenn talk. She informs him that Ashan is to be returned to Minbar. While charges may not be brought up, Sheridan's credibility among aliens will be severely crippled. Sheridan asks her that she help him come up with the truth before it is too late.

As he prepares to leave, Lennier tells Ashan that he will turn himself over to authorities, because the Third Fane of Chudomo has been disgraced. Ashan urges him not to, telling him that Lavell tried to make himself a martyr in order to get Sheridan dismissed as B5's commander, and that he lied about the incident to protect Lavell's memory. Sheridan and the others arrive, and Lennier reveals that the conversation was recorded, and now the captain can be exonerated. In the interests of good will, Sheridan offers to put the matter aside.

Vir arrives to pack his belongings, but Londo orders him to take his things instead. He explains that he has used his influence to keep Vir as his attaché. Vir is relieved until Londo says that he has invited Vir's family to visit him. Sheridan finds Ivanova, who tells him that the B5 Emporium is very interesting. She shows a very cute teddy bear named Ba-Bear-Lon 5. Sheridan is bemused until he finds out that the initials on the bear 'J.S.' are meant for him. Without further discussion, he orders Ivanova to pack up the Emporium and ship it home immediately, but he takes the teddy bear himself.

In his starfury, Lt. Warren Keffer attempts to identify a small object. The object, a teddy bear, smacks into his window and drifts off into space as he returns home.

"There All The Honor Lies" was written by Peter David, directed by Mike Laurence Vejar, produced by John Copeland, with John C. Flinn III as Director of Photography. Guinevere Corey was played by Julie Caitlin Brown, Ashan by Sean Gregory Sullivan, Minbari #2 by Jonathan Chapman, Minbari #3 by Neil Bradley, and Centauri envoy by Vincent Duvall.

And Now For A Word (#214)

ISN regular programming is interrupted for a special, "36 Hours On Babylon 5", hosted by Cynthia Torqueman from the ISN News Center in Geneva. In her introduction, she comments that in the hundred years of Earth's interstellar progress, only the Mars colony has achieved more notoriety than Babylon 5. Located near Epsilon Eridani in designated neutral territory, the Earth Alliance station was established to be an outpost where humans could deal with alien governments to promote peace. Since the station went on-line in 2257, its unfavorable rating has steadily risen to 41%. Switching from their studio introduction, the ISN crew approaches B5 just as a shoot-out begins between a Nam and a Centauri spacecraft. Torqueman invites the viewer to stay tuned after a word from their sponsor.

Just as casualties begin to arrive, Torqueman attempts to question Dr. Franklin, who ignores her queries, while station commander Captain Sheridan responds with "No comment" to her questions. Ambassador Londo Mollari of the Centauri Republic decries the "unprovoked" attack as a threat not only to the Centauri, but to the peaceful intentions of Babylon 5. Following that, the ISN reporter asks Nam Ambassador G'Kar whether the attack has placed the station in unreasonable jeopardy, to which he replies, "We are already in far greater jeopardy than you can possibly imagine."

Noting that over fifty deaths have occurred since the station went on-line, Cynthia Torqueman asks other people what their opinion of Babylon 5 is. Eduardo Del Vientos, Dock Supervisor, describes life as frustrating, but that people here have to go along to get along. Elsewhere, Second Lieutenant David Corwin, a C & C tech, depicts his time on B5 as a very positive experience.

In the B5 Advisory Council chamber, G'Kar accuses the Centauri of smug-

gling weapons of mass destruction, which is why they attacked. In her report, Torqueman mentions that Earth Alliance President William Clark has gained in popularity since implementing pro-earth policies in the face of increasing alien influence. In comments, Senator Ronald Quantrell, chairman of the B5 Oversight Committee gives conditional support, noting that Earth can adequately defend itself better. While some would note that that may make Babylon 5 somewhat obsolete, he acknowledges that despite reservations, Babylon 5 does keep Earth in a somewhat visible position among the other alien governments.

Sheridan decries such comments as "Armchair Quarterbacking," referring to critics who have said that Earth could hold its own against other alien powers without diplomacy, mentioning the futility of the Minbari War. When Torqueman reminds him that the Minbari did surrender, Sheridan grudgingly acknowledges that fact.

As the 'perky and energetic' Commander "I-va-nova" investigates G'Kar's claims, Security Chief Michael Garibaldi explains that he wishes that his job were easier, and that he prefers quiet non-eventful days. That wish seems hard to realize, as 14 different alien species account for 42% of the station's population. One of the most elusive of these is Kosh Naranek, Ambassador of the Vorlon Empire. She notes that three Earth expeditions into Vorlon space have disappeared without a trace. In an exclusive, ISN's cameras catch a brief glimpse of Kosh as he tries to exit his quarters.

Torqueman interviews Delenn, Ambassador of the Minbari Federation, who offers a message of peace. The ISN reporter questions her about her human-like characteristics. Delenn becomes bewildered and frustrated as Torqueman grills her about the thousands of humans who died during the war, and the families who may be offended by her appearance.

G'Kar argues that the Centauri be condemned for using B5 as a staging area for their campaign against the Narn. Londo retorts angrily, but the shouting match is interrupted as a shooting war begins outside the station. Starfuries are dispatched and two Narn ships are destroyed, and the Centauri surrender, and their ships are placed in custody.

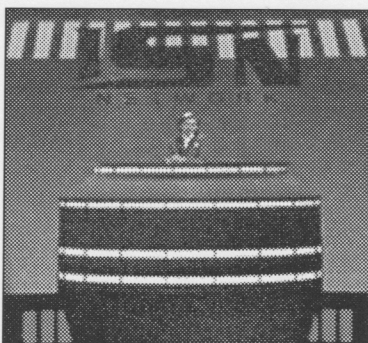
Later, in an interview, G'Kar describes how his father died at the hands of the Centauri and the nature of their entire conflict. He notes that like several Earth cultures, the phrase 'Never Again' carries a special meaning for the Narn.

In rebuttal, Londo characterizes the Narn as uncivilized and ungrateful barbarians who took advantage of Centauri generosity. He dismisses the Narn allegations of holocaust as inaccurate, saying that the Centauri left Narn peacefully, and of their own volition.

The situation intensifies as a Centauri battlecruiser arrives. Londo declares that B5 allow the captured transports to resume their mission, or they will use deadly force. Sheridan refuses and calls their bluff. The Centauri stand down, but just as the situation is defused, a new one ignites. A Narn battlecruiser jumps out of hyperspace and pounces on the Centauri ship. The battle is brief, but vicious, and the Centauri warship is destroyed. The Narn ship attempts to jump into hyperspace, but it is too badly damaged, and it shatters into debris.

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In closing, Cynthia Torqueman asks each of her interview subjects "Given the danger, is it worth it?" Garibaldi replies, "Absolutely," noting that they were able to stop Centauri weapons from being shipped to the front lines through B5, making it safer for everyone. Londo acknowledges that after putting misunderstandings aside, it is very important that everyone work to communicate better. He also hopes that Earth may become involved in the Narn conflict to prevent such acts of terror. A distracted G'Kar mutters "I once believed, but now I just don't know." Ivanova simply says "Yes." Delenn is positive, noting that humans work to build communities with others. Senator Quantrell literally takes a wait-and-see approach. Dr. Franklin explains that they are there to save lives. Sheridan says yes, explaining that the station was built to make peace, and to build the future. "Only by making people understand that can we hope to create a better world for ourselves and



In a special report ISN covers 36 hours aboard the Babylon 5 station.

our posterity."

"And Now For A Word" was written by J. Michael Straczynski, directed by Mario Di Leo, produced by John Copeland, with John C. Flinn III as Director of Photography. Cynthia Torqueman was played by Kim Zimmer, Ronald Quantrell by Christopher Curry, Psi Cop by Granville Ames, Johnny by John Christian Grass, Mother by Leslie Wing, and Dock Worker by Jose Rey.

Knives (#216)

Sheridan is taking batting practice, and is joined by Garibaldi. He mentions that some strange things have been occurring Down Below. It piques Sheridan's interest, and he will go there sometime later. In a corridor, Londo and Vir debate about a certain Centauri opera when the ambassador is grabbed by a hooded figure, who reveals himself to be Urza Jado, an old friend. Londo is happy to see him, and they pledge to meet later to share some fine Brivari.

Captain Sheridan is snooping around Down Below. He finds a dead Markab and informs Garibaldi. Their transmission for some reason is broken off, and suddenly, the Markab reaches up and grabs his face before falling limp again. Upon examination, Franklin can find nothing amiss, other than that the Markab apparently committed suicide by bashing his own head in. Sheridan for some reason feels dizzy, but shakes it off. Meanwhile, Londo explains to Vir about Urza, also known as 'Scaltoura'. They fought together as young men, and Londo's own name was 'Pasoliate'. In his quarters, Sheridan has fallen asleep, but is awakened as a menacing creature hovers over him. He tries to kill it with his PPG, and when Garibaldi arrives, he identifies it as a Grylor, a creature that he encountered on an old mission.

As Urza and Londo toast to better days, they discuss current events. Urza is upset about the unnecessary war with the Narns. He also believes that Prime Minister Malachi was assassinated by insurgents who placed Cartagia as a puppet emperor. Finally, he reveals to Londo a resolution has been brought before the Centaurum that will denounced him and his family as traitors to the Republic. He asks Londo to stand by him, in view of their long friendship. Londo agrees to look into it, but is unsure of the whole situation.

While running a test in C & C, Sheridan sees the Icarus explode before his eyes. Soon after, he checks with Franklin, who orders him on medical leave for the time being. Later, Garibaldi reveals that the Markab's itinerary took him through Sector 14, a restricted area. Garibaldi explains that their was an incident involving the missing Babylon 4 space station, which was last seen in that area. He gives Sheridan a data crystal containing information.

In his quarters Londo argues with Lord Refa, who does not understand Londo's concern. Still, Londo insists that the charges against Urza be dropped immediately, and Refa reluctantly complies. Vir is impressed, and the two go to celebrate with Urza, who is throwing a big banquet. The happy mood turns sour, as Urza discovers that Londo is associated with Refa, the very man who brought the charges against him. He challenges Londo to a duel, and Londo can do nothing other than accept.

Sheridan views the Babylon 4 tape. The dizziness overcomes him, and he sees an image of his parents reaching out to him. As Garibaldi searches for him, Sheridan commandeers a starfury and sets off for Sector 14. Garibaldi soon follows after him.

Urza and Londo begin to duel, and the fighting becomes vicious. Londo tries his best to fend off Jaddo's attacks, but Urza is the more skilled swordsman. As he brings him down and prepares to kill, he hesitates, and Londo seizes the moment and scores a fatal blow. Urza collapses, and as his life ebbs away, he makes Londo pledge to take care of his family, which is what he wanted all along.

As Garibaldi watches, the Captain hovers near a visible disturbance. A wave of energy departs from his body and enters the vortex. Garibaldi is able to grab on and pull the captain out of harm's way. Later on, Sheridan explains that some sort of non-corporeal creature had inhabited his body, and tried to communicate with him through images from Sheridan's own mind, about loss (the Icarus), about fear (the Grylor), and home (his family).

As Vir comforts him about the loss of his friend, Londo laments that no matter what happens, he must continue to follow the path he is now on, a path he does not know.

"Knives" was written by Lawrence G. DiTillio, produced by John Copeland, directed by Stephen L. Posey, with John C. Flinn III as Director of Photography. Urza Jado was played by Carmen Argenciano, Lord Refa by William Forward, and Centauri Noble by William Dennis Hunt.

summaries by **Dennis Bateman**

The March issue of *MacUser* lists 101 must-see sites to check-out on the World Wide Web. "The Lurker's Guide to BABYLON 5" is listed in their "When the Cable Goes Out" category. The "Lurker's Guide," which is linked to many BABYLON 5 related pages, including the Official BABYLON 5 Fan Club, can be found at <http://www.hyperion.com/lurk/lurker.html>.

In "The TV Zone Awards 1995" BABYLON 5 won awards for three categories: "Best Show;" runner-up for "The Most Successful Fan Campaign Award" for the world premiere of BABYLON 5's remaining episodes on UK channel 4; runner-up for "The 'Excuse Me But What Exactly Do You Do Around Here Award,'" going to Ambassador Kosh and Harlan Ellison.

Mark Altman, editor-in-chief of *Sci-Fi Universe*, listed BABYLON 5 in his "The First Annual Altman Awards" in the February issue. He picked "Confessions & Lamentations" and "Fall of Night" as #'s 4 and 5 of the "Best Sci-Fi Television Episodes of the Year." He also awarded the series the "Stupidest Scene In The History Of Science Fiction Television" award for when the teddy bear smashes into the cockpit of Warren Keffer's starfury, and the "Most Improved Show In Its Second Season" award.

Many readers have asked for episode schedules to be printed with each issue. One of the reasons that we had not done this in the past is because of the way scheduling has changed after the newsletter has been printed. Starting with this newsletter we will publish the episode titles and the date of the week that they have been planned to air. Actual airing dates and times will vary in most areas. This issue's schedule also includes news from a post that J. Michael Straczynski had made on GENie earlier month concerning US airdates:

"Good news. We've finally convinced Warner Bros./PTEN to go with eight new episodes in a row, starting the first week of April. The new schedule, which just went out via fax to the stations today, is as follows:

NEW EPISODES:

- 2/12 Exogenesis
- 2/19 Messages From Earth
- 2/26 Point Of No Return (w/Majel Barrett)

RERUNS:

- 3/4 Fall of Night
- 3/11 There All The Honor Lies
- 3/18 And Now For A Word
- 3/25 In The Shadow Of Z'ha'dum

NEW EPISODES:

- 4/1 Severed Dreams
- 4/8 Ceremonies Of Light And Dark
- 4/15 Sic Transit Vir
- 4/22 A Late Delivery From Avalon (w/Michael York)
- 4/29 Ship Of Tears (w/Walter Koenig)
- 5/6 Interludes And Examinations
- 5/13 War Without End: Part One (w/Michael O'Hare)
- 5/20 War Without End: Part Two

We're now in the process of working to get 2 new episodes in July, so there are only 3 left for October. Even so, we're very excited to get a chance to show eight episodes in a row, building up to the end of the May sweeps with our big two-parter."

In a second post he gave news concerning the schedule in the UK: "Speaking of schedules, I heard today (for our friends in the UK) that Channel 4 over there will be running year 3 starting mid-April at 6:00 pm., SUNDAY, rather than a weekday, in response to the many requests from viewers unable to make it home from work in time. (Apparently part of their charter forbids them from airing US-made shows in prime time.) Not only that, but after the year 3 run, they're going to go back and run all of seasons 1 and 2 over the rest of the summer on a daily basis."

"Clark's Law," by Jim Mortimore, #4 in the series of BABYLON 5 novels, is currently available.

Episode #320 is tentatively titled "And The Rock Cried Out, No Hiding Place" (sounds like a line from a Looney Tune episode . . . hmmm.)

GOLD CHANNEL

I'm a former Trekker who has jumped ship for BABYLON 5! I think it's the best sci-fi show on TV. The first season of B5 was okay, but when Bruce Boxleitner joined the cast, the whole show took on a new dimension. Bruce projects an aura of warmth, a boyish charm, a strength of character; as a result, B5 seemed like a whole new show!

Then Mira Furlan, as Delenn, emerged from her Chrysalis cocoon, the show *really* became something special to me.

Now, I love B5 and all the characters, of course, but John and Delenn stand out as my very favorites. Mira Furlan gives Delenn a special, undefinable, magical, mystical quality. One would believe she is a true star princess, made of "starstuff". She can be strong, tough, noble, gentle, vulnerable, caring, all in the same moment. A rare talent.

The slowly building romance between John and Delenn is abso-fragen-lutely delightful to watch. The chemistry between them is incredible – they are the Tracy and Hepburn of the future. I'm sure their romance has captured the hearts of fans everywhere. I can only hope JMS gives them many more scenes together! (JMS – if you are reading this – I believe that more romance would surely give B5 higher ratings. *Lois and Clark* are doing well because of the romance, not just the action-adventure.)

I would love to see Bruce and Mira together in a movie love story, with the setting in Europe during World War II. Bruce would be a Captain in the US Army, and Mira a member of the underground "resistance". They meet and fall in love . . .

Margie Fyfe, Flemington, NJ

BABYLON 5 is a great show! I believe it is hurting *Deep Space Nine* and *Voyager*. I have seen every episode and I cannot wait for the Shadow war. Mr. Straczynski is doing a super job. I hope that he will be able to complete the 5 year mission, and maybe a movie or two. Great job to everyone who is involved with the making of BABYLON 5, keep it coming!

Lawrence Hurlich, West Warwick, RI

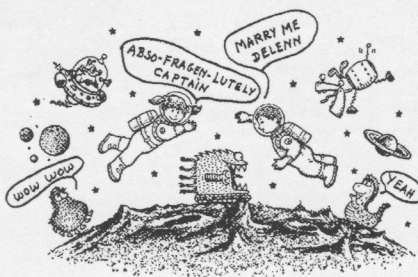
Enclosed is an early renewal payment for The Centaurian Sentinel. I don't want to miss an issue! I don't know how you produce it for only \$1.00 an issue, but it's worth much more than that.

My wife and I are thoroughly enjoying the new B5 episodes – all other shows pale in comparison.

Do you think we'll ever see those B5 dolls for sale? I'm also looking forward to any info you have on the second CD and the fan club.

Mike Lombardi, Bowie, MD

Editor's Reply: I don't think we will ever see the dolls, or teddy bears for that matter, for sale. I've been told that the second CD should be out by June. For info on the club, John Copeland just released the following snail-mail address earlier this month on AOL: The Official Babylon 5 Fan Club, P.O. Box 856, North Hollywood, CA 91603.



Margie Fyfe created her illustration with rubber stamps from Visions of Ink Stamp Co., Stampians Stamp Co., and All Night Media Space Adventures Set.

THE ZOCALO EXCHANGE

WANTED

BABYLON 5 Fleer Trading Cards – need Holograms #2 & #6; have chase and many regular cards to trade or sell. Contact: Susan Dymerski, 607 Burton Drive, Pittsburgh, PA 15235.

